

## ACT II.

N<sup>o</sup> 7.

Song. (DUKE.)—"Oh butcher, oh baker."

Allegro vivace.

DUKE.

PIANO.

Moderato affettuoso

*legato*

Oh butch - er, oh ba - ker, oh can - dle - stick ma - ker, Oh

ven - dors of bac - ca and snuff - And you, li - cens'd vitt - ler, and

pub - lic house skitt - ler, And all who sell stick - y sweet - stuff - Ye



bar - bers, and Mess - rs the Bond-Street hair - dress - ers (Some

shave you, and o - thers do not) Ye greas - y polk - pie - men, Ye

se - cond hand fly - men, All peo - ple who en - vy my

lot, All peo - ple who en - vy my lot, Let

*rall:* *(with tambourine.)* *Allegro vivace.*

*p rall:*

each of you lift up, his voice - With ta - bor and cym - bal re -

*Hit tambourine.*

*mf* *ff* *mf*



*tam.*

-jice That you're not, by some hor - ri - ble fluke,

*ff* *mf* *ff*

*tam.*

high - ly - strung sen - si - tive Duke! An - o - ver de - vo - tion - al,

*mf* *ff* *p*

*accel.*

su - per - e - mo - tion - al, Hy - per - chim - er - i - cal, Ex - tra - hys - ter - i - cal,

*accel.*

Wild - ly aes - the - ti - cal, Mad - ly phre - ne - ti - cal, High - ly - strung sen - si - tive

*mf* *tam.*

Duke, A high - ly strung sen - si - tive Duke!

*ff* *mf* *colla voce* *ff*



*f* *f* *mf* *f*

*Affettuoso*

You men of small deal - ings of course praise your feel - ings There's

*p* *colla voce*

no doubt at all a - bout that - When a den - tist ex - act - ing your

tooth is ex - tract - ing, You can howl like an ar - is - to - crat. But an

*cres.*

or - phan cock - spar - row, who thrills to the mar - row A



Duke who is dou - bly re - fined, Would ne - ver turn pa - ler a

tink - er or tai - lor, Or stag - ger a mid - dle - class

mind, Or stag - ger a mid - dle - class mind! So

*rall.* *Allegro vivace.*

each of you lift up your voice - With cym - bal and ta - bor re -

*ff* *mf*

- joice, That you're not, by some hor - ri - ble fluke, A

*ff* *mf* *ff*



*tam.*

high - ly strung sen - si - tive Duke! An o - ver de - vo - tion - al,

*mf* *ff* *p*

*accel.*

su - per - e - mo - tion - al, Hy - per - chim - er - i - cal, Ex - tra hys - ter - i - cal,

*accel.*

Wild - ly æs - the - ti - cal, Mad - ly phre - ne - ti - cal, High - ly strung sen - si - tive

*tam.* *mf* *tam.*

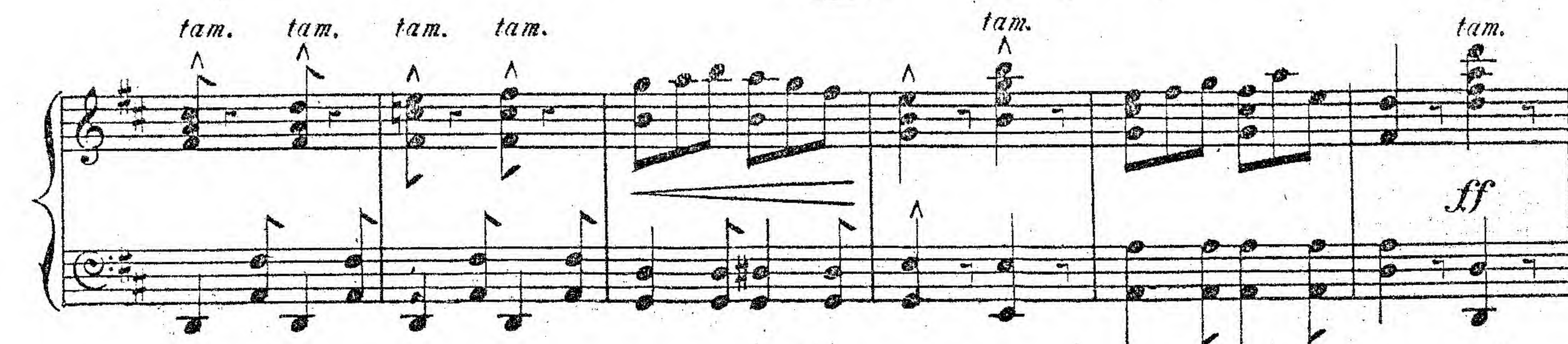
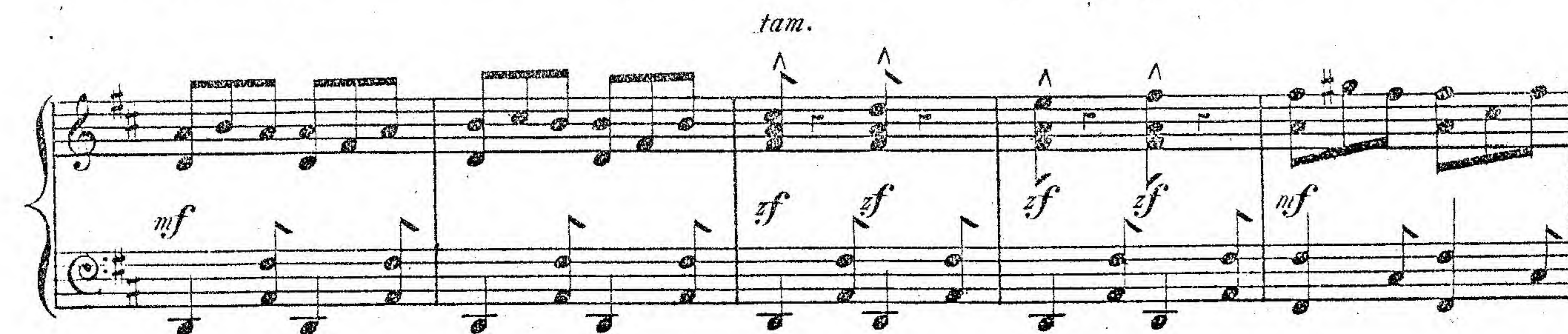
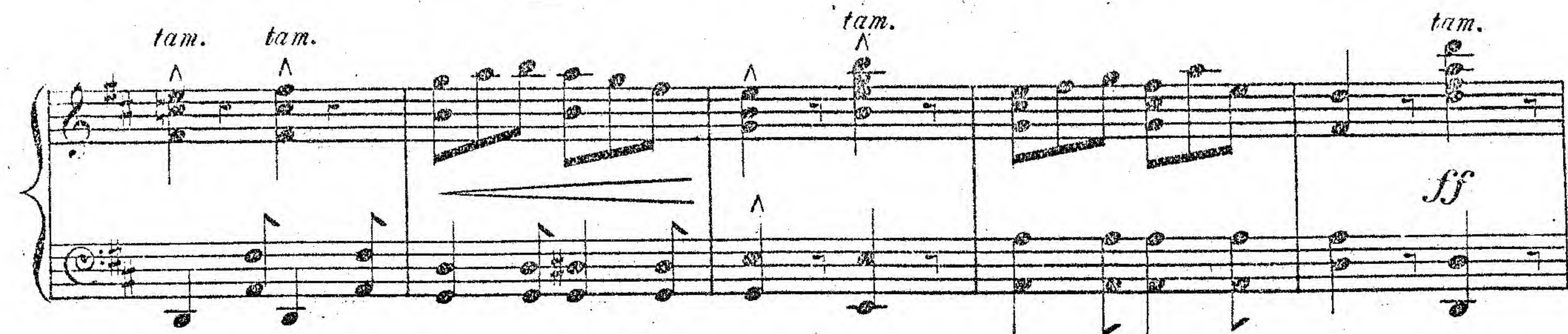
Duke, A high - ly strung sen - si - tive Duke!

*ff* *mf colla. voce* *ff*



## DANCE.

tam. tam. tam. tam.





N<sup>o</sup> 8.

## Duet (WOODPECKER AND MARCHIONESS.)—"The slave of impulse."

Allegro Agitato.

WOODPECKER.

PIANO.

The slave of impulse I,

*mp legg. e stacc.**p*

Born 'neath the a - zure sky Of beau - ti - ful Fi - ren - ze. With

fierce de - sires I brim, When I conceive a whim, That whim... he comes a

fren - zy! A wish un - gra - ti - fied, Wounds my I - ta - lian pride, Like



*f* *agitato* *cres:*

stab of sharp sti-let - to. My blood... is turn'd to gall;... I

*agitato* *cres:* *f*

*mf* *dim:*

can - - not sing - I squall, ... And this..... is worst of

*dim:* *f*

*cres:* *f*

all - A - way, a - way, a - way goes my fal -

MAR.

WOOD.

*dim:*

- set - to, My ex - qui - site fal - - set - to! Oh, My

*dim:*



Hea\_vens! should it be - fal,..... My guests.... it will ap -

blood is turn'd to gall,..... I can - - not sing - I

- pal,..... If, when..... as - sem - bled all - *p*

squall,..... And, this..... is worst of all - *p*

*cres:* *p* - way, a - way, a - way goes his fal - - set - to, His

*cres:* *p* - way, a - way, a - way goes my fal - - set - to, My

ex - qui - site fal - - set - to!

ex - qui - site fal - - set - to!



MAR.

Lord of the Up-per G, By peers of

*pp*

high degree as - sid - u - ous - ly court-ed;

Fal - set - tist all di-vine, No heav'n sent whim of thine Ought e - ver

to..... be thwarted. So - ci - e - ty should strain

Tempo primo.

Each nerve to spare thee pain, What e - ver's on the ta - pis; The



im - pulse I ad - mire..... That's born..... of South - ern

fire:..... I know..... what you re - quire - Here -

take it, and be hap - py, Take it, and..... be

hap - py! The im - pulse I ad - mire..... That's

Al - though... I much de - sire.... A



born..... of South-ern - fire:..... I know..... what you re -  
part..... of your at - tire,..... That's not..... what I re -

The first system of the musical score. It consists of two vocal staves and a piano accompaniment. The vocal staves have lyrics: "born..... of South-ern - fire:..... I know..... what you re -" on the first line and "part..... of your at - tire,..... That's not..... what I re -" on the second line. The piano accompaniment features a treble and bass staff with chords and single notes. A forte (*f*) dynamic marking is present in the bass staff.

-quire..... I know..... what you re - quire..... Too  
-quire,..... That's not..... what I re - quire,..... That's

The second system of the musical score. It continues the vocal and piano parts. The vocal staves have lyrics: "-quire..... I know..... what you re - quire..... Too" on the first line and "-quire,..... That's not..... what I re - quire,..... That's" on the second line. The piano accompaniment continues with chords and single notes. Forte (*f*) dynamic markings are present in the bass staff.

well..... what you re - quire..... Here - take it,  
not..... what I re - quire..... That,

The third system of the musical score. It concludes the vocal and piano parts. The vocal staves have lyrics: "well..... what you re - quire..... Here - take it," on the first line and "not..... what I re - quire..... That," on the second line. The piano accompaniment continues with chords and single notes. Diminuendo (*dim.*) dynamic markings are present in both the treble and bass staves.



take it, Take it, and be hap - py, Take it, and be  
that, No, that will not, no that will not make me

Tempo primo accel.

hap - py!  
hap - py!

*ben marcato*

*Fine.*

(Hopping exit for DUCHESS)

*7m degree*

*sf Fine. p stacc.*



N<sup>o</sup> 9. *Recit. and Song* (MAQUIRE.) and *Chorus*.—"Now, Woodpecker! until you come."

*Moderato ben marcato.*

MAQUIRE.

PIANO.

*Recit.*

Now, Wood-peck-er! un-til you come, my dear sir, We can-not budge a

*colla voce*

WOODPECKER. (*Quickly*)

peg. Why! what the dickens are you do-ing here, sir? Explain yourself, I beg!

MAQUIRE.

We are all mak-ing mer-ry On.....

*p*

*stacc.*



port and on sherry, It's li-ber-al, very- At price you don't stickle! When you

*gva*

spoke of our fooding, Thinks I, he's alluding To chops and a pooding, Bread

*loco*

cheese and a pickle- All ve-ry good things to tuck in- to our frames. But that's

*mf gva*

not the me- noo at the Hall of St James!

*f*



Why, bless us, there's dishes Of fowls and of fishes— Of

all that one wishes— There's muck and mickle! There's puddings and ices, And

jam-bone in slices, And other devices, Our palates to tickle! Fine

Frenchified fixings— I don't know their names. But they do the thing well, in the



Hall of St James!

Sop. & Alto.

Ices

Slices

Ten. & Bass.

There's pud\_dings and i\_ces, And.... jam\_bong in slices\_ And

*parlante*

*parlante*

Vices!

Tihickle!

o\_ther de\_vices Our pa\_lates totihickle! Fine Frenchi\_fied fix\_ings, We

*rall:*

Oh, they do the thing well in the Hall of St James!

don't know their names. But they do the thing well in the Hall of St James!

*rall:*



N<sup>o</sup> 10.

Chorus behind Curtains. "Hurrah! for the bride."

Soprano.  
Alto.

Tenor.  
Bass.

PIANO.

*Vivace.*

*f* Hur - rah! for the bride with a

right good will, Hur - rah! Hur - rah! Hur - rah! For the

bride - groom bold who pays the bill, Hur - rah! Hur - rah! Hur -

- rah! For his fa - ther - in - law.... give three times three, And

The musical score is written for a chorus of four voices (Soprano, Alto, Tenor, Bass) and piano. The tempo is marked 'Vivace'. The key signature has two sharps (F# and C#), and the time signature is 6/8. The piano part features a lively, rhythmic accompaniment with dynamic markings of *ff* and *f*. The lyrics are: 'Hurrah! for the bride with a right good will, Hurrah! Hurrah! Hurrah! For the bride-groom bold who pays the bill, Hurrah! Hurrah! Hurrah! For his father-in-law.... give three times three, And'.



three for her cou - sin young Foo - die he; And three for this ca - pi - tal

*cres.*

com - pa - nee. Hur - rah! Hur - rah! Hur - rah!

*(shouting)*

Haste to the wedding.

*f* *ff*

*f* *ff*

*f* *ff*

*grv*

*cres: e accel.*

*grv*

*f*

*grv*  
Curtain.

*f*



N<sup>o</sup> 11.

Song. (BUNTHUNDER). "Though called upon I've never been."

Andante maestoso.

PIANO.

*p* *sf* *mf* *sf* *mf*

Curtain. *sf* *p*

GEN: BUNTHUNDER.

Though call'd up\_on I've ne-ver been To

*pf* *colla voce*

court a war-ri-or's tomb, Or to de-fend my so-vereign Queen In

battle's dread boom-boom! Re-sist-less I, when I am stirr'd To



dough - ty deeds of wrath, So on my self I have conferr'd The

Or - der of the Bath! You trace my humour's de - vi - ous path? You

see my mean - ing through? The knight - ly Or - der of the Bath - I

don't be - lieve you do! Let

me explain - you're in the dark - The "Bath's" a high de - gree Con -



- ferr'd on war - ri - ors of mark, But *not* conferr'd on me. From

"Bath" we eas - i - ly de - rive This foot - bath - com - mon delf - And

that's the com - pli - ment that I've Con - ferr'd up - on my - self. This

bath - of crock - er - y..... or delf - A play on meanings twain. I'm

sor - ry - I for - got my - self - It shan't oc - cur a - gain!



N<sup>o</sup> 12.

Duet. (WOODPECKER AND BUNTHUNDER.)—"Your pardon sir."

*Con spirito.*

WOODPECKER.

(Enter WOODPECKER.)

PIANO. *f*

WOOD. Chant.

Your pardon sir. Am I addressing The Major-General Bunthunder I greatly wonder? In search of him I roam.

*p*

*Con spirito.*

BUN. Chant.

I am, as you are rightly guessing, That most unhappy warrior—No man sorrier, But I am not at home. You're not at home? No, sir, I'm not at home.

WOOD. BUN.



Con spirito.

Chant.

WOOD.

This information is distressing— If you will shortly be returning,  
My soul is burning With keen anxie - ty to know?

Con spirito.

WOOD.

BUN.

Chant.

Un -

I've gone abroad on business pressing; When home from  
places foreigneering I shall be steering is quite un - cer - tain! Go!

- cer - tain? Oh!

Oh!

ff

Yes quite un - cer - tain! Go!

Go!

f con spirito

- cer - tain? Oh! Oh! Yes quite un - cer - tain! Go! Go!



## WOODPECKER.

From the Mar - chion - ess - es, Whom

no - bo - dy guess - es To be of the rank of a peer - ess or peer - In

cour - te - sy lack - ing They sent us all pack - ing, And each with a ve - ry fine

flea in his ear. Those John - ies and Jack - ies, The o - ver - fed lack - ies, They

went for the bride and her guests with a rush - The



com - bat was heat - ed, But we were de - feat - ed By

in - so - lent arm - ies of pow - der and plush. And

Mis - ter Ma - guire, Who's ra - ging with ire, Has ta - ken an oath by the

pow - ers that be, That res - tau - rant keep - er Shall

WOOD.  
not close a peep - er Un - til she has pub - lish'd an ap - o - lo - gee! From the  
BUN.  
Tho'



Mar - chion\_ess - es, Whom no - bo - dy guess - es To be of the rank of a  
call'd up - on I've ne - ver been To court a war - rior's

*mf*

40  
peer - ess or peer - In cour - te - sy lack - ing They sent us all pack - ing, And  
tomb, Or to de - fend my Sov - reign Queen In

42  
each with a ve - ry fine flea in his ear. Those John - ies and Jack - ies, The  
bat - tle's dread boom - boom! Re - sist - less I, when

44  
o - ver - fed lack - ies, They went for the bride and her guests with a rush - The  
I am stirr'd To dough - ty deeds of wrath, So



49

com\_bat was heat\_ed, But we were de\_feat\_ed By in\_so\_lent arm\_ies of...

on my\_self I have con\_ferr'd The Or\_der of the

52

pow\_der and plush. And Mis\_ter Ma\_guire, Who's ra\_ging with ire, Has

Bath You trace my hu\_mour's de\_vious path? You

55

ta\_ken an oath by the pow\_ers that be, That res\_tau-rant keep\_er, Shall

see my mean\_ing through? The knight\_ly Or\_der

58

not close a peep\_er Un\_til she has pub\_lish'd an ap\_o\_lo\_gue. Ha,

of the Bath\_ I don't be\_lieve you do!

*cres:*

*mf*



ha! Ha, ha! Ha, ha! Ho, ho! Ho, ho! Ho,

*cres:*

No!

ho! Un - til she has pub - lish'd an ap - o - lo - gee,

No! I don't be - lieve you do! I

*mf*

Pub - lish'd an ap - o - lo - gee! Ha, ha! ap - o - lo - gee,

don't be - lieve you do! No!

*f*

*cres: molto*

*f* *cres: molto*

ap - o - lo - gee, Pub - lish'd an ap - o - lo - gee!

No! I don't be - lieve you do!

*ff*



N<sup>o</sup> 13.

Song. (MAQUIRE.)—"If you value a peaceable life."

Allegretto.

MAQUIRE.

PIANO.

If you

va - lue a peace - a - ble life, This max - im will teach you to

get it: In all things give in - to your wife, - I

didn't and liv'd to re - gret it. My wife lik'd to go - vern a - lone, And she



ne\_ ver would share with an\_ - o - ther; *cres.* Re - mark - a - bly tall and well

grown, *cres.* She had plen - ty of mus\_cle and bone, With an *cres.*

ex - cel - lent will of her own\_ *rall: mf* And my dar - ling takes af - ter her *mf*

mo - ther! *p a tempo* Oh! if ear - ly in life I had hap - py - ly known, How to *p.*

hu - mour a wife With a will of her own, We should



not have been snarl - ing All day at each o - - ther -

And, re - - mem\_ber, my.... dar - ling Takes af - ter her

mo - - ther!  
Sop. & Alto.  
Oh, if ear - ly in life He had hap - pi - ly.... known How to  
Ten. & Bass.

hu - mour a wife With a will.... of her own, They would



not have been snarl - ing All day at each o - ther And re -

- mem - ber, his dar - ling Takes..... af - ter her mo - ther!

Ne-ver

wake up her tem - per; I did And smash went a win - dow, in -



\_stan\_ter; In \_ \_variably do as you're bid, I didn't bang went a de-

\_can\_ter! Give in \_to eachwhim, I de \_clin'd At my head went a vi \_ne-gar

cru \_et., What \_ \_e \_ ver in \_duce \_ment you find, Ne \_ver

*cres:*

*Λ cres:*

give her ad\_vice of a kind That is known as "a bit of your

mind" I did \_ and the crock \_ er \_ y knew it! Oh! if

*mf rall:*

*mf*



*p a tempo*

ear - ly in life I had hap - py - ly known, How to hu - mour a wife With a

will of her own, We should not have been snarl - ing

All day at each o - - - ther And, re - -

\_mem\_ber, my dar - ling Takes af - ter her mo - - - ther!

Oh! if



ear - ly in life He had hap - pi - ly... known How to bu - mour a wife With a

will of her own, They would not have been snarl - ing

All day at each o - - - ther And, re -

- mem - ber, his dar - ling Takes af - ter her mo - - - ther.



Tho' her  
 as - pect was mo - dest and meek, She could turn on the steam in a  
 minute; Her e - ruptions went on for a week-- Ve -  
 - su - vius, my boy, wasn't in it! Give your wife of in - dul - gence her  
 fill, Tho' your meals be un - plea - sant - ly scrap - py, Ne - ver

*p*

*cres.*



look at her mil - li - ner's bill; Gulp down that ex - tra - va - gant

pill, And you may - and you pro - ba - bly will - Be

*rall: mf*

bankrupt - and tho - rough - ly hap - py! Oh! if ear - ly in life I had

*p a tempo*

hap - py - ly... known How to hu - mour a wife With a will of her own,

We should not have been snarling All day at each o - ther -



And, re - member, my dar - ling Takes af - ter her mo - ther!

Oh! if

ear - ly in life He had hap - pi - ly known How to hu - mour a wife With a

will of her own, They would not have been snarl - ing



All day at each o - - ther - And, re - - mem - ber, his dar - ling

Takes af - ter her mo - - ther!

DANCE.

*mf*

*cres:*

*Exeunt.*

The musical score is written for a voice and piano. It consists of six systems of staves. The first system has a vocal line and a piano accompaniment. The second system continues the piano accompaniment. The third system has a vocal line and a piano accompaniment. The fourth system has a piano accompaniment with the instruction 'DANCE.' above it. The fifth system has a piano accompaniment with the instruction 'cres:' above it. The sixth system has a piano accompaniment with the instruction 'Exeunt.' above it. The score is in 2/4 time and features various musical notations including notes, rests, and dynamic markings.



Duet. (WOODPECKER AND BUNTHUNDER.) "I've come across hats."

N<sup>o</sup> 14.

*done in a very well*

Allegretto.

WOODPECKER.

*ad lib.*

I've come a-cross hats of all co-lors and sorts, But

PIANO.

BUNTHUNDER.

none like this spe - ci - men, dem - me! Thief! Bur - glar! A - way to the

WOOD.

eri - mi - nal courts, With your ske - le - ton keys and your jem - my! Ex -

- cuse me, you're really mis - ta - ken in that - I'll prove it, if pa - tient you'll be, sir: This



BUN.

morn-ing my horse ate a young la-dy's hat— Well, what does that mat-ter to

WOOD.

me, sir? But she's now at my lodg-ings, and leave them she won't, Un-

BUN.

-til I've pro-cur'd her an-o-ther! By all that is pru-dent and

BUN.

WOOD.

pro-per, why don't The young la-dy go home to her mo-ther? mo-ther?

BUN.

mo-ther! Al-re-a-dy too long she has tar-ried— Why



WOOD. BUN. WOOD.

don't the young wi-dow with-draw? Young wi-dow? Young wi-dow? Young

*sf*

*rall.*

wi-dow? good gra-cious, she's mar-ried, And her hus-band can claim her by

*colla voce*

BUN. *a tempo* WOOD.

law! Ha, Ha! Ho, Ho! Sly dog! Sly

*sf*

BOTH. *accel.*

dog! Ha, Ha! Ho, Ho! Ha, Ha! Ho, Ho! Sly

*f accel.*

dog! Ha, Ha! sly dog! Ha, Ha! Ho, Ho!

*sf*



WOOD.

Now, her husband's a jea-lous old fel-low, A

*p a tempo*

sa-vage old tar-tar, no doubt A mid-dle-class white-wash'd O-

*rall:*

*f*

BUN.

-thel-lo-One leg in the grave, and one out! Ha, Ha! Ho, Ho! Sly

*f p*

WOOD. BOTH. *accel.*

dog! Sly dog! Ha, Ha! Ho, Ho! Ha, Ha! Ho, Ho! Sly

*f accel.*

WOOD.

dog! Ha, Ha! Sly dog! Ha, Ha! Ho, Ho! Now you'd

*ff p*



think he'd abuse her or thrash her, Just to give her a kind of a fright.

*Parlante ad lib.* My dear sir, he'd simply and silently smash her! And, by

*a tempo* George, he'd be perfectly right! Ha, Ha! Ho, Ho! Sly

WOOD. dog! Sly dog! Ha, Ha! Ho, Ho! Ha, BUN. *accel.*

Ha! Ho, Ho! Sly dog! Ha, Ha! Sly dog! Ha, Ha! Ho, Ho!



WOOD.

Now, as - sist me if you could be brought to, We'd

*a tempo*

BUN. *ad lib.*

hood\_wink O - thel - lo, I bet\_ No, real - ly I don't think I

*colla voce*

ought to\_ I don't think I ought to, and yet\_ Ha, Ha! Ho, Ho! Sly

*rall.*

WOOD.

BOTH. *acce*

dog! Sly dog! Ha, Ha! Ho, Ho! Ha

*sf accel.*

Ha! Ho, Ho! Sly dog! Ha, Ha! Sly dog! Ha, Ha! Ho, Ho!

*sf*



WOOD. *Recit.* 3

Here are the fragments, de\_cor\_a\_ted they, With choicest gifts of Flo\_ra's.

*Recit.*

BUN.

By all the blight\_ing tricks that de\_vils play, This hat is Le\_o -

*fp*

WOOD.

\_no\_ra's! Her name, sir - Le\_o - \_no\_ra's! Quite right, it's Le\_o -

*fp*

*a tempo*

BUN.

Allegro.

*Quasi parlante*

\_no-ra's Ha, Ha! Ho, Ho! Sly dog! Be quiet, sir! Be

*f* *ff* Allegro. *p* *p*



qui - et, sir! The mar - ried la - dy For whom, with mo - tives base and sha - dy, A

furnish'd lodg - ing you've pro - vi - ded, Turns out to be my wife mis - gui - ded!

WOOD.

What? With sheer bad luck my lot is reek - ing; The

hat that all day I've been seek - ing Turns out to be the hat ill - fa - ted, My

BUN.

horse this morn - ing mas - ti - ca - ted! What?



Cease your fu - ry! Judge in er - mine My in - ju - ry Shall de - ter - mine!

BUN.

Fire and fu - ry! Judge in er - mine (With a ju - ry) Shall de - ter - mine

Allegro.

Your re - marks are clear - ly wrong, sir - Much too strong, sir - Much too strong, sir!

How to treat this so - cial wrong, sir - Come a - long, sir - Come a - long, sir!

HASTE TO THE WEDDING. To be played *ff* while the wedding party is on, *ppp* during change of scene, and *ff*

again while wedding party dance on.

Last time only.

*U.C.* *fff*



## FINALE.

N<sup>o</sup> 15.

Allegretto Moderato.

LEONORA.

PIANO.

WOOD.

So, sir, I've found you out at last! She's

LEO. BUN.

got the hat! At your as-surance I'm a-ghast! She's

LEO. BUN.

got the hat! While you've been on clan-des-tine jaunts She's



LEO.

got my hat! I've wait - ed for you - at my aunts! I've

*f* *mf*

wait - ed, wait - ed, wait - ed, wait - ed - All day I've waited for you - at my aunts!

*f* *p*

LEONORA.

*f*

While you've been on - clan - des - tine jaunts - I've wait - ed for you

MARIA.

*f*

She's got the hat - She's got the hat (We don't know how, but

WOODPECKER.

*f*

She's got the hat - She's got the hat (We don't know how, but

MAQUIRE.

*f*

She's got the hat - She's got the hat (We don't know how, but

BUNTHUNDER.

*f*

She's got the hat - She's got the hat (We don't know how, but

Soprano.

*mf*

She's got the hat - She's got the hat (We don't know how, but

Alto.

*mf*

She's got the hat - She's got the hat (We don't know how, but

Tenor.

*mf*

She's got the hat - She's got the hat (We don't know how, but

Bass.

*mf*

She's got the hat - She's got the hat (We don't know how, but

PIANO.

*mf*

V V V



at my aunt's, at my aunt's, at my aunt's, All  
ne-ver mind that). It's tat for tit, and tit for tat. She's  
ne-ver mind that). It's tat for tit, and tit for tat. She's  
ne-ver mind that). It's tat for tit, and tit for tat. She's  
ne-ver mind that). It's tat for tit, and tit for tat. She's  
day I have wait-ed for you at my aunt's!  
got the hat, she's got the hat!  
got the hat, she's got the hat!  
got the hat, she's got the hat!  
got the hat, she's got the hat! For  
got the hat, she's got the hat!



She's got the hat!

She's got the hat!

She's got the hat!

She's got the hat!

-give me - I have been un - just!

*p* She's got the hat!

*p* She's got the hat!

She's

She's

She's

She's

You'll o - ver - look the past, I trust?

She's



got the hat!

got the hat!

got the hat!

got the hat!

But, stop! The gate of

got the hat!

*f* She's got the hat!

*f* She's got the hat!

*f* She's got the hat!

*f* She's got the hat!

*mf* Hea - ven shuts! Where

*f* She's got the hat!

*mf*



are the Bar - ce - lo - na - nuts? The Bar - ce - lo - na -

lo - na - lo - na - You have not got the Bar - ce - lo - na nuts!

LEO. *mf*

MAR. *mf* Well, what of this, and what of that -

WOOD. *mf* Well, what of this, and what of that -

MAC. *mf* Well, what of this, and what of that -

BUN. *mf* Well, what of this, and what of that -

Sop. *mf* But, stop! The gate of Hea - ven shuts! You

Alto. *mf*

Ten. *mf* Well, what of this, and what of that -

Bass. *mf*

*mf*



Some how or o-ther she's got the hat- It's tat for tit, and  
Some how or o-ther she's got the hat- It's tat for tit, and  
Some how or o-ther she's got the hat- It's tat for tit, and  
Some how or o-ther she's got the hat- It's tat for tit, and  
have not got the Bar-ce-lo-na nuts, The Bar-ce-lo-na nuts, The  
Some how or o-ther she's got the hat- It's tat for tit, and  
tit for tat- She's got the hat, She's got the hat, She's  
tit for tat- She's got the hat, She's got the hat, She's  
tit for tat- She's got the hat, She's got the hat, She's  
tit for tat- She's got the hat, She's got the hat, She's  
Bar-ce-lo-na nuts!  
tit for tat- She's got the hat, She's got the hat, She's  
brillante



[illegible]



[illegible][illegible]



[illegible]